

footnotes to fascism:

With reference to “the (at best) nearly total demise of New American Cinema, mainly through its resurgent romanticism or (worst) its continued operation as pseudo-narrative investigations...” (p. 13) Gidal footnotes:

“The reactionary basis of most American film-making has only been clarified rectly, and this through onlyh the beinnings of analyses which work upon the mysticatory and individualist aesthetics (ethics) of that movement. ...The spectre of romantic illusionism and mystique of the individual of the individual artist is the reactionalry concept of artist as god, artist as magician, artist as purveyor of beauty, artist as fascist.” (p. 20)

Gidal, Peter. “Theory and Definition of Structural/Materialist Film.” Structural Film Anthology. Ed. Peter Gidal. London: British Film Institute, 1978. 1-21.